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to the people and the places*



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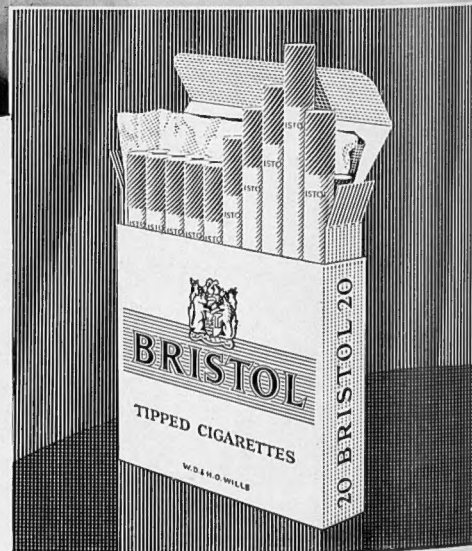
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Vol. CCXXXII

No. 3019

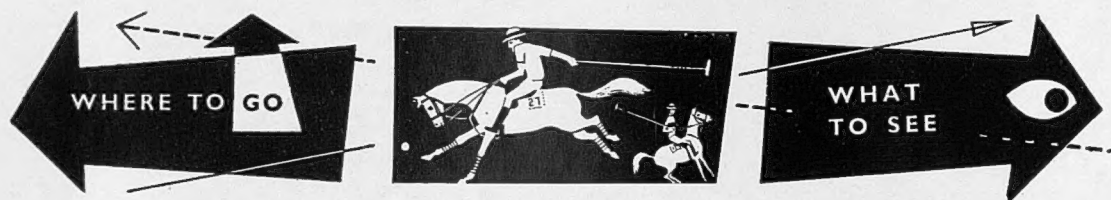
20 May 1959

COVER FEATURE: See page 421. Cover photograph by Norman Eales.

NEXT WEEK: *Spike Hughes* writes on the coming Glyndebourne season. . . . *St. John Donn-Byrne* reports from Paris. . . . *Gerti Deutsch* photographs Christopher Hassall moving home.

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COMPILED BY JOHN MANN

THE SEASON

Royal Academy Summer Exhibition, Burlington House (to mid-August); also paintings by **Sir Winston Churchill** (extended to 3 August).

Eights Week, Oxford, 27 May. Pembroke College Eights Week Dance, and Keble College Summer Ball, 29 May.

Chelsea Flower Show, Royal Hospital, Chelsea, 27-29 May. (Private view 26 May.)

Glyndebourne Opera Festival 28 May-16 August. (Tickets, Glyndebourne Opera Office, 23 Baker St., W.1. WEL 1010.)

The Royal Tournament, Earl's Court, 3-20 June. (Tickets, 66 Victoria St., S.W.1. VIC 7852.)

The Derby, Epsom, 3 June; followed by The Oaks, 5 June.

The Fourth of June at Eton College (King George III's birthday celebrations).

Tom Brown Ball, for Rugby Boys' Club, Notting Hill, at Grosvenor House. 26 May.

Anglo-Danish Society dinner-dance, May Fair Hotel, 25 May.

Anglo-Argentine Society Ball, Savoy, 27 May.

N.S.P.C.C. dinner-dance, Savoy, 10 June. Tickets, £2 12s. 6d., from Lady Godber, J.P., N.S.P.C.C., Victory House, Leicester Square, W.C.2. (GER 2774.)

Evening Auction at Christie's, in aid of the Save The Children Fund and the Children & Youth Aliyah. 8.30, 27 May.

SPORT

M.C.C. v. Indians at Lord's. 23, 25, 26 May.

County Cricket Weeks. Old Trafford, to 26 May; Birmingham, to 26 May; Stroud, 27 May-2 June; The Oval, 30 May-5 June.

Amateur Golf Championship, Royal St. George's Sandwich, 25-30 May; and **Ladies' Open British Amateur Championship,** Berkshire G.C., Ascot 25-28 May.

Golf Week, Nairn, Scotland, 23-30 May.

Diamond Jubilee Rally of the Royal Scottish Automobile Club, Oban, to 22 May (international entry).

Motor gymkhana, Turnberry, Ayrshire, 23 May.

Southsea-Cherbourg race, Royal Ocean Racing Club (for the Morgan Cup), 29 May.

Polo: Old Etonians v. The Rest; also Argentine Cup Final. Smith's Lawn, Windsor, 31 May.

MUSICAL

Susana & José, Spanish dancers, at Sadler's Wells, to 23 May (TER. 1672-3).

Ballet Rambert at Sadler's Wells, 25 May-6 June.

Royal Ballet, Covent Garden. Margot Fonteyn dances in *Ondine* , on 2 Jun. (cov. 1066.)

The Royal Opera, Covent Garden. *Aida*, 22-30 May (last performance); *Der Rosenkavalier*, 27 and 29 May, 3 June (last performance).

Wharfedale Music Festival, Ilkley, Yorks, 25-30 May.

Hampstead Festival of Music & the Arts, 30 May-13 June.

Die Fledermaus (Sadler's Wells company) at the London Coliseum. To 4 July. (TEM 3161.)

Ballet Espagnol de Pilar Lopez, Prince's Theatre. To 30 May. (TEM. 6596.)

ART

"Artists of Chelsea" Exhibition, Chenil Gallery, Town Hall, King's Road, Chelsea. 11 a.m.-6 p.m., Saturday 11-7. To 30 May.

Doboujinsky Memorial Exhibition, Victoria & Albert Museum. Week-days 10-6, Sundays 2.30-6. To 7 June.

"Life In London" in books and paintings, National Book League exhibition. 7 Albemarle St., W.1. 21 May to 1 July. Mon-Fri., 11 a.m.-6.30 p.m. Thurs. 11-8, Sat. 11-5.

Walt Ruhman of Canada. Expressional art. Woodstock Gallery, Woodstock St., W.1. To 30 May.

SIGHTSEEING

Brighton Air Week, in aid of the Royal Air Forces Association, 30 May-7 June.

Stirling Festival Fortnight, 24 May-6 June.

Oak Apple Day Celebrations, Aston-on-Cun, Craven Arms, Shropshire, 29 May.

Royal Ulster Show, Balmoral, Belfast, 27-30 May.

Aldershot Show, Rushmoor Arena, 21-23 May.

FOOTLIGHTS

The Lord Mayor opens the **Mermaid Theatre**, Puddle Dock, E.C. (near Blackfriars Station), 28 May. First production, *Lock Up Your Daughters*. 6.10 p.m. and 8.40 p.m. (CIT 7656.)

The Old Vic, Waterloo Rd., S.E.1. *The Cenci* (Shelley), *The Magistrate* (Pinero). Season ends 6 June. (WAT 7616.)

Stratford-on-Avon Shakespeare Festival, Memorial Theatre. *Othello*, *All's Well That Ends Well*. (STRATFORD-ON-AVON 2271-2.)

PRAISED PLAYS

BY ANTHONY COOKMAN

See "Verdicts" (p. 432) for Anthony Cookman's review this week.

A Day In The Life Of . . . (Savoy Theatre. Alfred Marks, Naunton Wayne.) "Mr. Jack Popplewell, the author of *Dear Delinquent*, aims only to entertain. . . ." (TEM 8888.)

The Pleasure Of His Company (Haymarket Theatre. Coral Browne, Judith Stott, Nigel Patrick). "... obviously going to do pretty well . . . an engagingly bright, sentimental comedy." (WHI 9832.)

Fool's Paradise. (Apollo Theatre. Cicely Courtneidge, Norah Swinburne.) "... Mr. Peter Coke's new farce . . . the piece has . . . a disarming quality, and of this Miss Courtneidge makes the most." (GER 2663.)

A Taste Of Honey. (Wyndham's Theatre. Avis Bunnage, Frances Cuka, Murray Melvin). "Miss Delaney has a remarkably good ear for the language of the Lancashire back streets . . . we step from a sublimated music-hall sketch to slow-moving, realistic drama." (TEM 3028.)

My Fair Lady (Drury Lane. Alec Clunes, Julie Andrews, Stanley Holloway.) "The best musical comedy I have seen . . . everyone seems to be functioning at top form . . . an experience to be remembered." (TEM. 8108.)

Gilt & Gingerbread (Duke of York's Theatre.) "A sprightly light comedy . . . Mr. John Clements and Miss Kay Hammond at the head of an attractive company." (TEM 5122.)

FANCIED FILMS

BY ELSPETH GRANT

See "Verdicts" (p. 432) for Elspeth Grant's notices of new films.

G.R. = General release.

Some Came Running. Frank Sinatra, Shirley MacLaine. "... it exerts an odd and perhaps rather wicked fascination . . . Mr. Sinatra is doomed to suffer." G.R.

Carlton-Browne Of The F.O. Terry-Thomas, Peter Sellers, Ian Bannen. "... extraordinarily funny . . . Mr. Terry-Thomas gives a joyous performance." G.R.

Room At The Top. Laurence Harvey, Simone Signoret. "If you care to look at life as it is, and appreciate first-class acting, writing and direction—off you go." (Rialto. GER. 3488.)

continued on page 408



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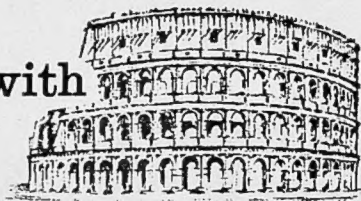


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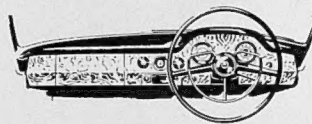
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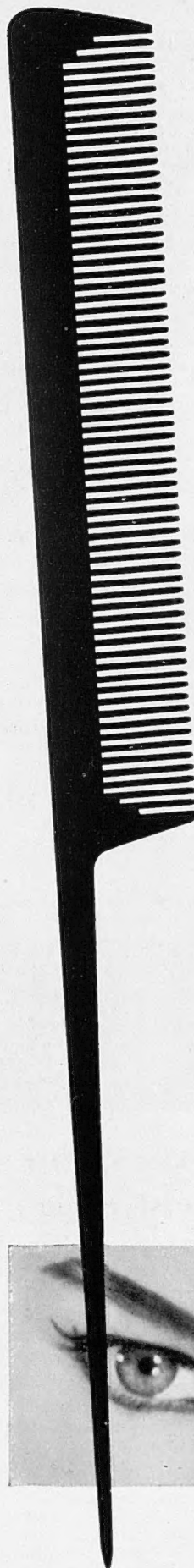
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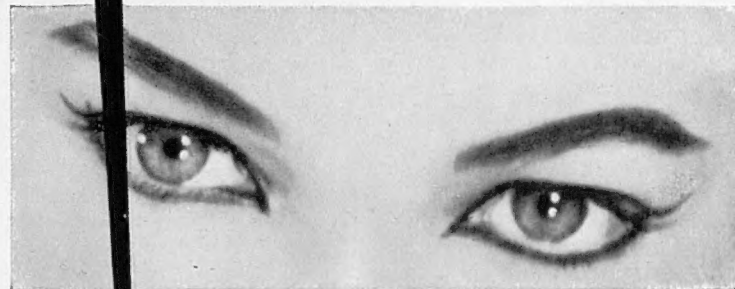
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continued from page 404

Gigi. Leslie Caron, Maurice Chevalier. "Two hours of ravishing entertainment... it must in no circumstances be missed. (Columbia. REG. 5414.)

WHERE TO PARK

Theatre-goers can usually find space in one of the following:

Lex Garage, Brewer St.; bombed site, Dean St.; bombed site, Frith St.



ISAAC BICKERSTAFF Guide to dining out

O.S. = Open Sundays.

C.S. = Closed Sundays.

Antelope, Eaton Terrace, S.W.1. SLO 5513. C.S. Popular pub; excellent English food upstairs; get there early or wait for a table—no reservations.

Boulogne, 27 Gerrard St., W.1. GER 3186. C.S. Good Continental cuisine in a somewhat Edwardian atmosphere.

Casa Prada, 292 Euston Road, N.W.1. EUS 3768. C.S. You don't expect to find excellent French and Italian "home cooking" in this locality, but here it is.

Emberson's Wine Lodge, 93 Pelham St., S.W.7. KEN 7841. C.S. Buffet bar of outstanding quality; sherries and whisky from the wood; very "know-how" clientele.

Gore Hotel, 189 Queens Gate, S.W.7. KNI 4222. O.S. "The Gore for gimmicks"; both very popular. Feast Elizabethan upstairs, ditto in the "Star Chamber" underground, or come down to earth in the restaurant on street level.

Ici Paris, 1A Baker Street, W.1. WEL 8219. C.S. In the evenings take a packet of Gauloise, order a Pernod, and imagine you're in a French bistro; accordions will help.

La Fantasia, 20 Connaught St., W.2. PAD 0359. C.S. The Baroness Pongracz provides specialities from Vienna, where she was born and bred, in this very small, simple and charming restaurant.

Marynka, 234 Brompton Road, S.W.3. KEN 6753. O.S. A very small, low-priced, friendly restaurant, serving Polish and Hungarian dishes.

Overton's, 5 Victoria Buildings, S.W.1. VIC 3774. C.S. Sea-food specialities supported by full first-

class à la carte menu. Fashionable restaurant in an unfashionable position.

Queen's, 4 Sloane Square, S.W.1. SLO 4381. O.S. Good food, good wine, good service at reasonable prices with a very regular clientele.

The Vine, 3 Piccadilly Place, W.1. REG 5789. C.S. Brand-new pub with a pleasant bar downstairs, a grill room well worth a visit upstairs, and the Bentley Brothers in the offing.

JUST OUT OF TOWN

C.S. Closed Sunday.

Cafe Royal, 72 High Street, Wimbledon, S.W.19. WIM 0238. Authentic continental cuisine prepared by its proprietor.

Crown Hotel, Garston, off Watford by-pass, Hertfordshire. Garston 2310. Swiss hotelier, M. Stuber has been here a long time and maintained its popularity.

Granville, 80 London Road, Enfield Middlesex. ENFIELD 0979. Continental cooking to a standard you don't expect in this part of London; excellent wine list. Friday is the night you go there to dance.

Greyhound, George Street, Richmond, Surrey. RICHMOND 0324. One of Short's wine houses; good grills and cold buffet; fine range of beer and wine.

Jennett's Country Club, Dorking Road, Tadworth, Surrey. BURGHEATH 3201. First-class food, fine wines, and a welcome at this country club. If there isn't, ask Leslie Hargreaves why; he's the owner. Like the Windmill, they never close.

Mayflower Hotel, Portsmouth Road, Cobham, Surrey. COBHAM 3285. There's nothing M. Charles cannot provide in these luxury surroundings; take plenty of money. If it's on Sunday you may find yourself among some of London's famous restaurateurs.

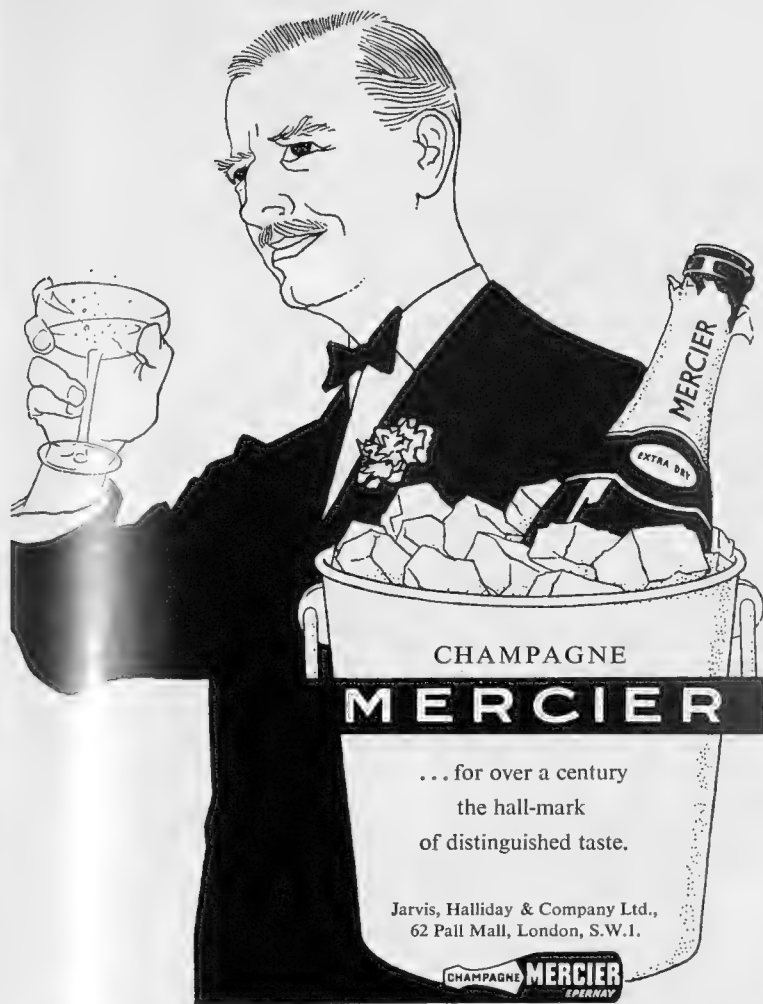
Mill Restaurant, Harlow, Essex. Harlow 3251. Mr. Bronson, its proprietor, can become a *maitre chef* when necessary. Anything from Potage Paysanne to Rabble de Lievre, with a good cellar in support.

Mitre, Hampton Court, Middlesex. MOLESEY 1339. Opposite the Palace; first-class and fairly expensive; reservation essential at weekends and summer evenings or you will have to spend a long time in the cocktail bar.

Myllet Arms, Western Avenue, Perivale, Middlesex. PERIVALE 4793. *Maitre restaurateur* Bonesi has left for a vacation prior to returning to the West End. Good luck to his successor; we shall watch him like a hawk.

Normandie, Kingston-on-Thames, Surrey. KINGSTON 4321. C.S. Continental cuisine opposite Ben-tall's, behind the petrol pumps, but don't let that put you off. There's a champion mixer in the bar as you go in.

Orchard, Ickenham Road, Ruislip Middlesex. RUISLIP 3481. This Orchard grows everything. You want a dinner jacket for Saturday nights or you can't pick the fruit.



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Backhouse—Reed: Miss Jennifer A. Backhouse, daughter of the late Major Sir John Backhouse & of Mrs. Gray, Newmarket, married Mr. Arthur Reed, son of Mr. & Mrs. A. Reed of Christchurch, N.Z., at the Catholic Church, Newmarket



Waddilove—Griffiths: Miss Felicity Waddilove, daughter of Mr. & Mrs. George Waddilove, Wheatlands Road East, Harrogate, married Mr. John Ll. E. Griffiths, son of the late Dr. E. J. Griffiths, & Mrs. Ernest Callow, at Christ Church, Harrogate



Monteith—Dashwood: Miss Ruth M. Monteith, daughter of Dr. & Mrs. W. B. R. Monteith, Purston Manor, Northants, married Mr. Robert H. N. Dashwood, son of Sir Henry and the late Lady Dashwood, Farthinghoe, at St. James's, Newbottle



Cornwall-Legh—Laing: Miss Rosemary Cornwall-Legh, daughter of Mr. & Mrs. C. L. S. Cornwall-Legh, High Legh House, Cheshire, married Capt. Hugh Laing, son of the late Capt. H. Laing & Mrs. Laing, Prince's Gate Mews, at St. Paul's, Knightsbridge

ENGAGEMENTS



Froken Kirsten Lund to Mr. Timothy John Mugford. She is the daughter of Mr. & Mrs. C. C. Lund, of Charlottenlund, Denmark. He is the son of Mr. & Mrs. J. L. Mugford, of Salisbury, Wilts



Yevonde

Miss Caroline M. Cardwell to Mr. Peter Nicholson. She is the daughter of Mr. & Mrs. J. W. Cardwell, of Allington Ct., S.W.1. He is the son of Mr. R. A. Nicholson, C.B.E., Lusaka, N. Rhodesia, & Mrs. J. H. Wallace, of Surrey



Vandyk

Miss Rosemary A. Wheeler to Lt. Patrick Bryans, R.N. She is the daughter of the late G./Capt. H. G. Wheeler & Mrs. Clemson, of Milford-on-Sea. He is the son of Lt.-Cmdr. J. R. & Dame Anne Bryans, Harriet Walk, S.W.1



Vivienne

Mlle. Nicole Moschietto to Mr. Jonathan Sieff. She is the daughter of M. Francis & the late Mme. Moschietto, Avenue St. Michel, Monte Carlo. He is the son of Mr. & Mrs. Michael D. Sieff, Albert Place, W.8



The Shah glances up at Big Ben during his processional ride from Victoria with the Queen

S O C I A L
D I A R Y

Coronation gaiety for the Shah

by Muriel
Bowen

LONDON WORE AN ALMOST CORONATIONAL AIR OF gaiety during the ceremonies for the **Shah of Iran's** visit—the only State Visit scheduled this year. The sun shone on the crowns that topped the snowy white masts in the Mall—alternately golden crowns for Britain and plumed imperial ones for Iran. The Shah waved to the crowds that gathered to watch the processions and there were cheers outside the Persian Embassy for every car that brought guests to the Shah's dinner. (Biggest cheer of all that evening was for the inevitable errand boy—a butcher's boy in blue-and-white striped apron who emerged from the side entrance a few minutes before the Queen arrived!)

On the evening of the first day the **Queen**, wearing a primrose satin ball gown and a glistening diamond diadem in her hair, entertained the Shah

to a state banquet at Buckingham Palace. The gold plate gleamed on the white cloth of the horseshoe-shaped table along which were bowls of dark red, gold and apricot roses. On the walls gold flagons and platters sparkled between the Gobelin tapestries depicting Jason's quest for the Golden Fleece. The string band of the Scots Guards played during dinner.

The Queen and the Shahanshah ("King of Kings") sat at the head of the table, the Shah a handsome, broad-shouldered figure in his heavily braided uniform. The **Queen Mother**, in white lace embroidered with blue ribbon, diamonds at her throat and wrists, sat on the Shah's right. **Prince Philip** looking thinner than when he left on his world tour, and wearing knee breeches and

continued overleaf



The Queen's gift to the Shah: an eight-day tortoiseshell bracket clock

continued from overleaf

the jewelled Garter—sat on the Queen's right. Beside him was **Princess Margaret**. The Princess was wearing her newest tiara, purchased on her behalf for £5,500 in a London saleroom some months ago. It is high and round in shape, the diamonds arranged in a series of floral motifs.

The **Prime Minister** & Lady Dorothy Macmillan along with **Viscount Kilmuir** (the Lord Chancellor) & Viscountess Kilmuir headed the Government guests. The Church was represented by **Dr. Fisher**, the Archbishop of Canterbury, recently returned from Japan, and Mrs. Fisher. **Lord Parker**, the Lord Chief Justice, headed the lawyers. Commonwealth and foreign governments were all represented and there were a number of special guests who have a day-to-day interest in Persia.

One was **Sir Neville Gass** of British Petroleum and another was **Mr. H. G. Nelson** of English Electric who came with Mrs. Nelson. The growth of these interests in recent years was mentioned by the Queen in her speech, when she spoke of Britain's sharing with Iran in the development of the nuclear centre to be inaugurated shortly in Teheran.

Next day the uniformed Shah drove in procession to the Guildhall, and later, this time in evening dress, he entertained the Queen to dinner at the Persian Embassy. It was the younger members of the Royal Family who shone on this occasion—**Princess Alexandra** especially, in a column-slim dress of bright pink with a gold motif, made from Indian sari material; and **Princess Margaret** in a bouffant dress of white duchesse satin with large

Climax of the Shah's visit was a glorious performance of *Coppelia* at the Royal Opera House. The Royal Box was decorated to depict a Persian pavilion, but it wasn't one of Covent Garden's best efforts. The Queen and the **Duchess of Kent** blinked constantly when the lights were on, dazed by spotlights shimmering on the shiny bright pink pillars in the box. The Archbishop of Canterbury, the **Duchess of Hamilton**, **Sir John Braithwaite** (the chairman of the Stock Exchange) & Lady Braithwaite, **Dame Margot Fonteyn**, and **Sir William Currie**, the shipping magnate, & Lady Currie were among the guests.

Women who stood out because of their beauty and their jewels were: **The Marchioness of Landsdowne** (her husband is an Under-Secretary at the Foreign Office) and Mrs. **Jock Whitney**, wife of the U.S. Ambassador.

Monocled Viscount Salisbury got lost on his way to the crush bar. "It's this way," said a young lady, "you're heading for the oranges-and-lemons place." Youngest guest was a 17-year-old, pony-tailed **Griselda Grimond**, daughter of the Liberal leader, a last-minute guest because of the indisposition of her mother. Miss Grimond, who goes up to Oxford shortly, found herself seated next to Mr. "Ted" Heath, the Government Chief Whip. "I found him very interesting to talk to," she said afterwards. "and I know he enjoyed the show."

422 MILES FOR POLO

How much in time, travel and effort would you put into your favourite game? The 25-year-old **Marquess of Waterford** is playing No. 1 for Major Archie David's Friar Park polo team this season, and each time he plays it means a 422-mile journey from his Irish seat in Co. Waterford. Friar Park lost to the Welsh Guards in the semi-final of the Combermere Cup at the Household Brigade's Polo Club at Windsor Park, but I am told that Lord Waterford is undismayed. He is expected to be playing at Windsor most weekends regardless of the 844-mile round trip.

Prince Philip's first game of the season brought more than 400 cars to Windsor on a teeming wet day. The Queen drove over from Windsor Castle with the **Prince of Wales**, **Princess Anne**, and **Princess Andrew of Greece**. They watched the game from a private marquee in the Members' Enclosure where they were joined for tea by the Hon. Mrs. **John Wills**, the Queen's cousin.

It wasn't one of the main tournaments of the season—just an invitation match, Ascot going down to Windsor Park's team of Prince Philip, Major David, Lieut.-Colonel Humphrey Guinness, and Colonel Gerard Leigh. But spectators put up with the rain for several hours. The **Maharajah of Jaipur** borrowed a purple umbrella. Mr. & Mrs. **John King** and their two teenage daughters who had motored down from Leicestershire tried to spread a picnic lunch in the crushed interior of a sports car. A beautiful Indian woman asked Mr. **Harold Montefiore** if she might take refuge from the rain in his box—the only piece of the grandstand with a roof. Mr. Montefiore, lawyer, politician, and gentleman race rider, is honorary commentator to the Household Brigade Polo Club.

"I can't understand all this rain," observed Mr. **Geoffrey Cross** forlornly. "It so seldom rains at Windsor." Mr. Cross is honorary secretary to the Household Brigade Polo Club.



The Shah welcomes the Queen Mother & Princess Margaret at the Iranian Embassy. Centre: The Queen & the Duke arriving. Right: Princess Alexandra



cherry-red roses embroidered on the skirt. The embroidery was picked out with diamanté and bugle beads.

There were 40 guests, including the **Princess Royal** in a lovely dress of palest shell pink brocade, **Mr. Selwyn Lloyd**, the Foreign Secretary, **Mr. Hugh Gaitskell**, the Leader of the Opposition, & Mrs. Gaitskell, **Sir Frederick & Lady Hoyer Millar**, and **Mary Duchess of Devonshire** (wearing a fine diamond tiara with a circle of large emeralds). Bowls of pink sweet peas and roses decorated the dining-table, set up in the candlelit embassy ballroom which overlooks Hyde Park. Highlight of the menu was Beghelo polo, a Persian dish. It was prepared by wives of the embassy officials—the **Ambassador** normally sticks to English food and employs an English cook.



Yevonde

THE YACHTING HABIT

At cocktails on the deck of a gleaming white yacht with the foam splashing the bows was the surprise party which Mr. **Ahmed Jaffer**, the Pakistan politician and sportsman, had for his friends on his last visit to London. Politics, sport and the worlds of business and films were all represented as the 85-ton motor yacht *Aldie* sped up the Thames from Westminster Pier. **Lord Milner**, **Mr. John Dugdale**, M.P., **Mr. & Mrs. John Guest**, Col. & Mrs. "Ruggie" **Pratt**, and the **Marchioness of Winchester**, who wisely brought a warm winter topcoat, were on board. **Mr. Stanley Clement Davies**, a son of the former Liberal leader, got left behind on the quayside while his wife Joanna searched the yacht and wondered if he had fallen overboard.

Mr. Jaffer, a former Pakistan M.P. ("I think Parliamentary Government will be restored in my country within two years," he said) and president of the National Playing Fields Association of Pakistan, had only taken possession of the yacht the morning of the party. "I've now added yachting to those nice bad habits I picked up in Poona as a boy," he joked. Mr. Jaffer plays polo, squash, tennis, golf and cricket. The *Aldie* will be Pakistan's biggest yacht. Mr. Jaffer will use it for deep-sea fishing expeditions and he will lend it to the Government for the entertainment of distinguished foreign visitors to Pakistan.

WHILE HUSBANDS CONVERSE

Said Mrs. **Joseph Dodge** of Detroit, with a glint

in her eye: "The American Bankers' Association has been meeting for 80 years but this is the first time they have been allowed to bring their wives along, too. We have established a precedent and we're going to keep it up." She was at a luncheon at the Dorchester, sitting with **Lady Hermione Cobbold** and **Lady Franks** at the top table. Nearly all the guests, 80 of them, were wives of members of the association and I soon found out why they were so enthusiastic about their husbands' convention (at the Fishmongers' Hall). They had seized the chance to slip away and see England.

"I don't know why people told us not to bother with Wolverhampton," said Mrs. **R. A. Britt** of Los Angeles. "We found the most charming little places there." She had also been to some other spots which interested her a lot, such as Gleneagles and St. Ives. Mrs. **A. L. Simmons** of New York ("I did the most dreadful thing once, I sat beside your Field-Marshal **Viscount Montgomery** at a dinner and I smoked") said that she was busy noting down good ideas to take home. There was also much discussion about centuries-old inns which we pass a dozen times a year but never discover.

Not all the British guests were wives of bankers. Mrs. **Roger Bannister** was there because her father, **Mr. Per Jacobsson**, is chairman of the International Monetary Fund. For her it was a special day, the anniversary of the four-minute mile. "We usually celebrate it with **Chris Brasher** and **Chris Chataway**," she said. "But this year Chris Chataway is away and Chris Brasher is on his honeymoon. We're very lucky, though—we've been invited to a party at the American Embassy."

An exclusive photograph of the Duchess of Gloucester taken shortly before she left with the Duke to attend the celebrations for Northern Nigeria's self-government

Pony Club meet at Camberley

PHOTOGRAPHS BY P. C. PALMER



Belinda Loyd rode Artist's Love in the cross country event. She is a member of the Staff College & Sandhurst Hunt



Mrs. K. Hain with her daughter Felicity. Meeting was at Minley Manor



Mrs. John Walker, Miss Penelope Walker & Miss Patricia Walker (mounted)



Mr. A. E. Hill, an official, with Miss Bridget Neyle, of the staff college



Patricia Hicks is a member of the local Pony Club at Sandhurst



Miss Susan Coate & Miss Angela Beach going to the dressage ring



Mrs. D. F. Lambert, one of the jump judges, with Margaret Evans

THE DEAN OF WINCHESTER; Dr. Norman Sykes, pictured in our issue of 29 April, states that he gave up his professorship at Cambridge on becoming Dean of Winchester. We regret this error and also the misspelling of his name. The Dean informs us that the statement that King Harold's remains repose in the cathedral, which we took from a published source, is incorrect

Trophy Race at Silverstone

PHOTOGRAPHS BY P. C. PALMER



Miss Maria Teresa de Filippis, newcomer to Silverstone, drove a Maserati in the International Trophy



Chief flag marshal & starter Mr. K. D. Evans before the first race



Sir Francis Samuelson, Bt., drove his 1914 Sunbeam in the parade of veteran cars at Silverstone



Roy Salvadori won the International Sports Car Race in a Cooper-Maserati entered by Mr. John Coombs



Mr. John Whitmore, son of Sir Francis Whitmore, Bt., the former Lord Lieutenant of Essex



Sir Gawaine Baillie, Bt., drove a Jaguar in the Production Touring Car Race. He finished third

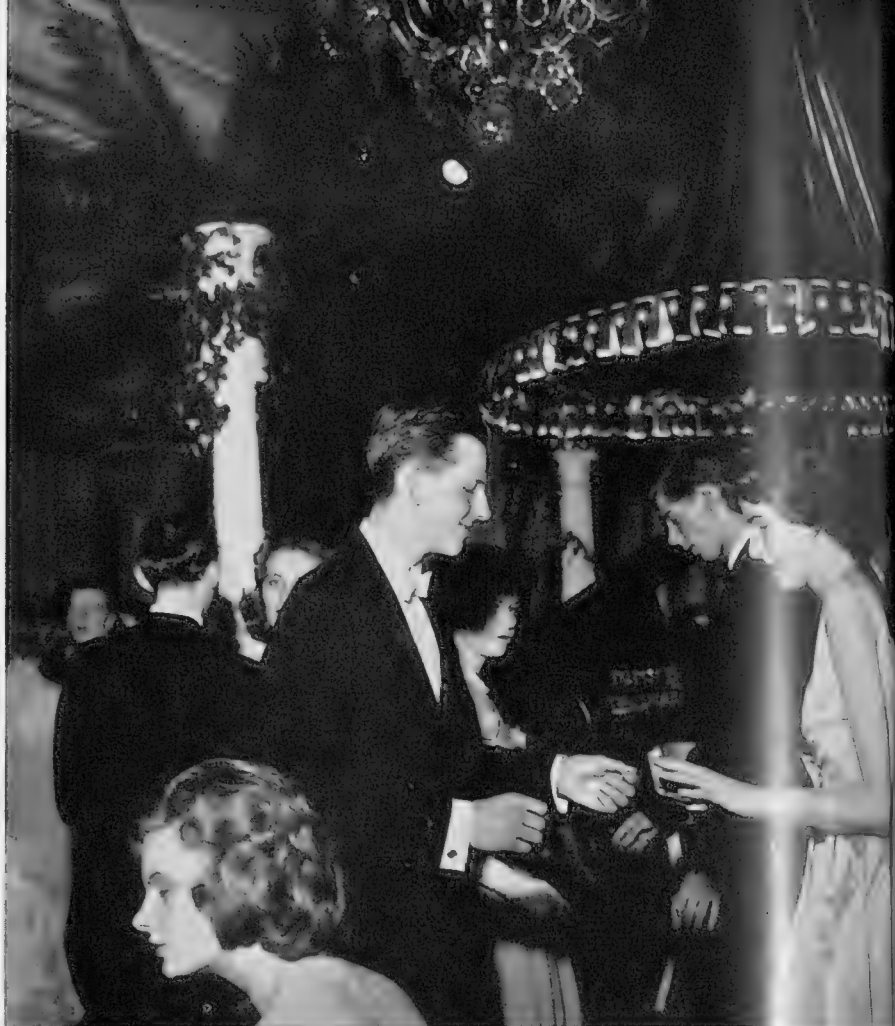


Stirling Moss. He won the International Grand Touring Race in an Aston-Martin



Miss Sarah Jane Corbett, daughter of Mr. & Mrs. Patrick Corbett. Her dance was held at the Hyde Park Hotel. Girls were asked to wear blue, green or white

Mr. Robert Bruce (Scots Guards) & Miss Penelope Groves. Couples danced round the band which played in the centre of the room



Mr. Rene Bouché with Mrs. John Ward (aunt of Miss Corbett)



Miss Caroline Shepley-Cuthbert & Mr. David Brooke



Miss Lindy Guinness, daughter of Lady Isabel Throckmorton, & Mr. John Richardson

Dates for dancers

A coming-out dance for
Miss Sarah Jane Corbett

PHOTOGRAPHS BY A. V. SWAEBE



Miss Verity Raymond & Mr. Brian Sweeny, son of the Duchess of Argyll



cabaret was given by
Mr. Tommy Trinder.
Over 1,000 guests attended
the ball in aid of Christ
Church (Oxford) United Clubs



Denys Lowson, Bt., whose wife
is chairman, & Lady Edith Foxwell



Miss Serena Fass & Sir Geoffrey
Palmer, Bt.



Mr. R. D. Cameron & model
Miss Carolyn Fletcher



The Hon. Geoffrey & Mrs.
Rootes



Miss Christabel Bagge with
the Dowager Lady Noble &
her grand-daughter, Mrs.
Kenneth Spence



Earl and Countess
Bathurst

The Red Hat Ball at Grosvenor House

PHOTOGRAPHS BY VAN HALLAN



1

2





NEWS PORTRAIT

ARCHITECT Ludwig Mies van der Rohe (*above*) comes to London next week to receive the Gold Medal of the Royal Institute of British Architects from President Basil Spence. At 73 he is acknowledged one of the greatest influences on the younger generation of American architects, was recently described as one of five master form-givers (along with Le Corbusier, Walter Gropius, the late Frank Lloyd Wright, and Finland's Alvar Aalto—all R.I.B.A. Gold Medallists). He stresses simplicity—his most-quoted aphorism being, "The less is more." Mies van der Rohe had no formal architectural training. German-born, he built his first house at 21 and in 1931 opened his own office in Berlin. He was connected with the Bauhaus School at Dessau and became its director in 1930. He went to the United States in 1938, became an American citizen in 1944, and was director of architecture until this year at the Illinois Institute of Technology (part of which he designed). His most-discussed recent work is the Seagram Building, in which most of the furniture (1) is also by him. The Seagram Building (2), designed with Philip Johnson, is a 38-storey bronze-faced skyscraper set back 90 feet from New York's Park Avenue, leaving a wide piazza with pools, fountains and willow trees. At night (3), the building is lit from top to bottom by circuits which turn on automatically in the 11½ foot wide luminous ceilings



PASSPORT—a weekly travel column

Bargains by air

by DOONE BEAL

How heady is the satisfaction of having something thrown in by way of a bonus; and more profitable by far than any baker's dozen are the excellent bargains to be had today in terms of air travel.

Not everyone is aware of the variety of places at which it is possible to break your journey for a few days en route for any given destination, nor of the fact that it can be done at no extra transport cost.

International Air Transport Association permit a 15 per cent deviation from the route in relation to the total mileage. In practice, this means that one can, for example, fly to Nice via Amsterdam or take in Lisbon on the way to Tangier. Many airlines have a pool system whereby you can fly, say, to Holland by B.E.A., and go on a few days later by K.L.M.

The variations seem to be almost infinite, increasing proportionately with the distance. I have room here to indicate only a few, but any travel agent will help out with more suggestions on the same lines.

Routes listed all start and are bookable from London. Unless it is a 23-day return flight you may break your journey there and back within the period of one year. Otherwise it must be within the time stated.

Athens: (tourist return fare, £100 16s.) Olympic Airlines stop at both Paris and Rome, a daily service (except on Tuesdays, when it is via Frankfurt and Zurich). B.E.A. at Zurich, Munich, Milan or Rome; Air France via Paris and Milan; or Paris, Nice and Rome. K.L.M. via Amsterdam, Dusseldorf, Vienna and Sofia; or only Amsterdam and Vienna.

Biarritz: (£37 9s. tourist return) From end of June to September, B.E.A. fly twice weekly via Bordeaux.

Beirut: (£135 tourist return) In principle, the longer the trip the greater the scope for alternative routings and Beirut, edging rapidly on to the long-distance tourist map, can be reached in a variety of ways so diverse that it really amounts to the Grand Tour.

For example, Scandinavian Airlines, now operating their new Caravelle jet, go via Copenhagen, Stuttgart, Geneva, Rome, Athens, or Copenhagen, Dusseldorf, Vienna, Athens; Air France, via Paris, Geneva, Nice and Rome; Sabena fly via Brussels, Vienna and Athens; B.E.A. fly via Cyprus and Athens, plus alternatives which include Zurich, Milan or Munich. K.L.M. fly by way of Amsterdam, Dusseldorf, Vienna and Istanbul, and on some of their flights Athens, Ankara or Rome can be included as well.

Lisbon: (£60 12s. return) Air France via Paris; Portuguese Airlines (T.A.P.) via Paris or Madrid (or both).

Madrid: (£53 1s. tourist return) Iberia can take you via Barcelona.

Malta: (£52 12s., day tourist return, £42 23-day night tourist)

B.E.A. stop at Ajaccio and Naples on one route, Nice and Rome on another.

Marseilles: (£31 6s. night tourist return) Air France go via Paris, but your journey must be completed within 23 days.

Malaga: (£62 15s. day tourist, £46 11s. 23-day night tourist) Iberia stop in both Barcelona and Madrid.

Naples: (£59 8s. tourist return) Alitalia go via Milan, Pisa and Rome; Sabena, via Brussels and Rome.

Nice: (£34 19s. day tourist return, 23-day excursion only) Air France, via Paris. K.L.M. takes you via Amsterdam and Luxembourg for the yearly tourist fare of £42 12s. (also 23-day tourist return, £39 7s.) Swissair, via Paris and Geneva (£41 12s.)

Rome: (£55 tourist return) B.E.A. fly via Nice. For the price of the direct fare, Alitalia offer a round trip which can include Florence and Venice on the outward journey, Pisa and Milan on the return journey; Swissair fly to Rome via Paris, Geneva and Nice; Sabena, via Brussels, or Brussels and Milan.

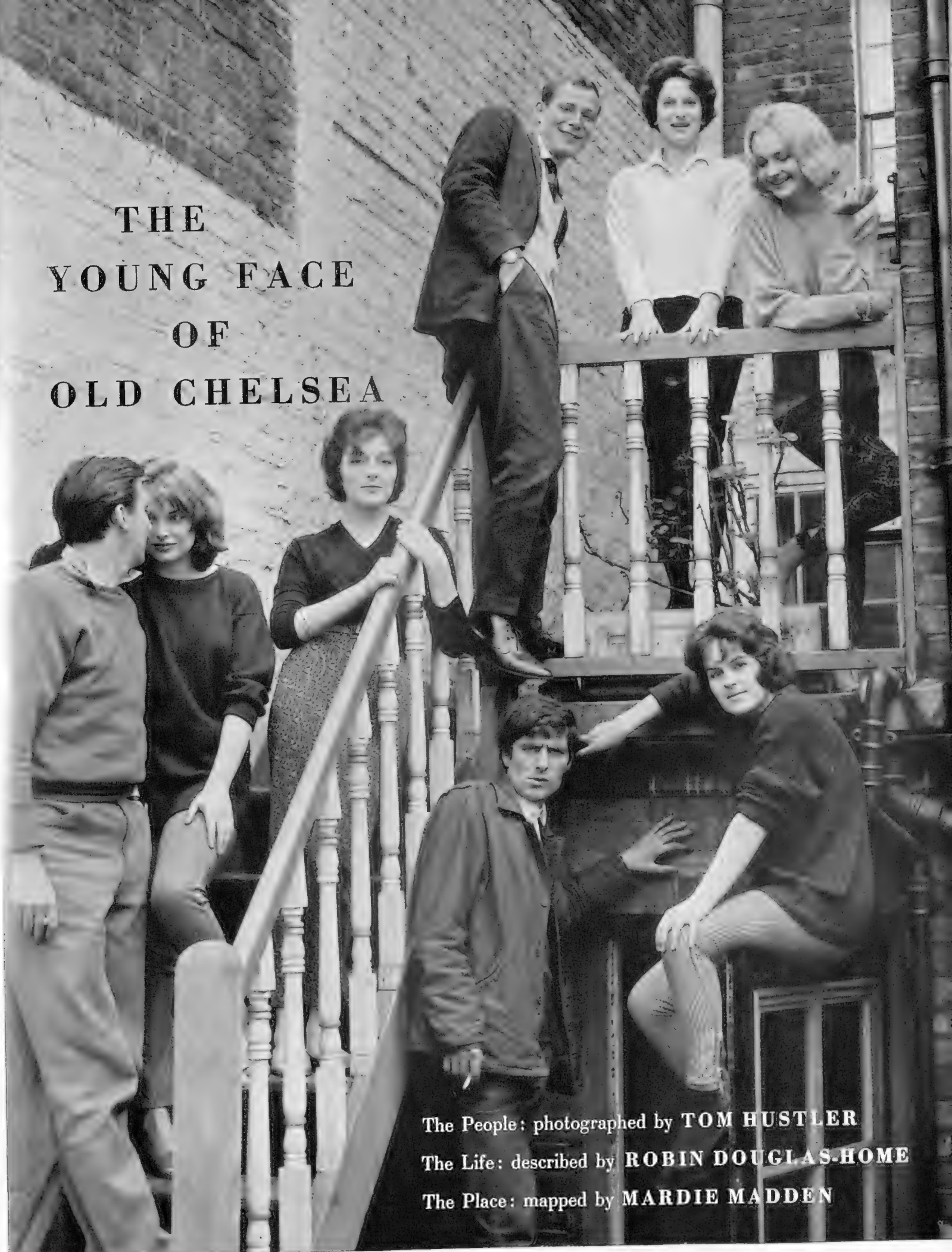
Scandinavia: Scandinavian Airlines run a night flight to Stockholm at £37 6s., via Stavanger (a sand dune resort on Norway's south-west coast) and Oslo, or via Copenhagen, which offers a particularly attractive mixture of beach holiday and capital city high-lights at a remarkably low price—but there is a 23-day limit. B.E.A. run a night tourist flight to Oslo (£31), which allows a stop at Gothenburg.

Tangier: Here there is some variation in fare. B.E.A. operate a 23-day night tourist return, at £42 15s. with stops at Madrid and Gibraltar. Air France (day tourist fare, £56 13s.) go via Paris and Bordeaux. Portuguese Airlines go via Lisbon for £60 12s. tourist return.

BRIGGS by Graham



THE YOUNG FACE OF OLD CHELSEA



The People: photographed by **TOM HUSTLER**

The Life: described by **ROBIN DOUGLAS-HOME**

The Place: mapped by **MARDIE MADDEN**

THE YOUNG SET: Four girl Chelsea residents are (*on balcony*) fashion model Rosalind Watkins (*right*), Sue Ross, secretary Deirdre Hamilton-Hill and Gloria Kindersley, talking to actor James Donnelly. In courtyard is artist Brian Massett with Katie Drew Wilkinson, who works in television as does Malcolm Evans (*at top of steps*). Reason for this get-together: to watch the Cup Final on TV



THE YOUNG FACE
OF OLD CHELSEA *continued*

THE REMNANT PLATOONS ARE STILL IN evidence — the artists, sculptors and musicians living simply in their studios and attics . . . men and women to whom Chelsea has long been a haven insulated from The World, divorced from a restrictive routine . . . sandal-footed characters who eat and sleep when necessity demands . . . the Teddy Boys who eat fish and chips on the pavement . . . the cloth-capped gentlemen who play pitch and toss in the alleys. . . . But the invading forces are crowding them. Mayfair and Belgravia, under the pressure of burgeoning businesses and expanding embassies, are still squeezing out their flat-dwellers—and the dispossessed go home-hunting in S.W.3. So do the youthful newcomers up from the

ROBIN DOUGLAS-HOME (who once lived there) on **The Life**

COFFEE BAR HABIT is indulged by Lord Christopher Thynne, one of the best known of Chelsea's young faces, seen at *La Fantaisie*

FACE-SETTING SHOPS are a draw in the King's Road. At *Bazaar*, Mary Quant (Mrs. Alexander Plunket-Greene) does the window displays, finds time to amuse a youthful kibitzer. Bottom: OLD CRAFT is practised by Mr. Brian Hubbard. His Chelsea Pottery exports its wares all over the world



country or the suburbs. And what have they done with Old Chelsea, these invaders? They have given the place a Young Face.

To older residents the new race may seem like the "priests of the Philistine" of whom Whistler wrote. Broadly, the incoming army can be divided into two corps: the bank-balanced and the crank-balanced.

The "banks" have set up home in the beautiful old houses, and in the mews where once the hawks and their keepers lived in the shade of their masters' mansions. They have converted them into slick, chic maisonettes with chi-chi décor, brightly painted doors and window-boxes. They live lives of pseudo-Bohemianism with anomalous material comforts.

continued overleaf





YOUNG UNIFORM of jeans and long hair matches the fashion set by many Chelsea adults

THE YOUNG FACE
OF OLD CHELSEA
continued

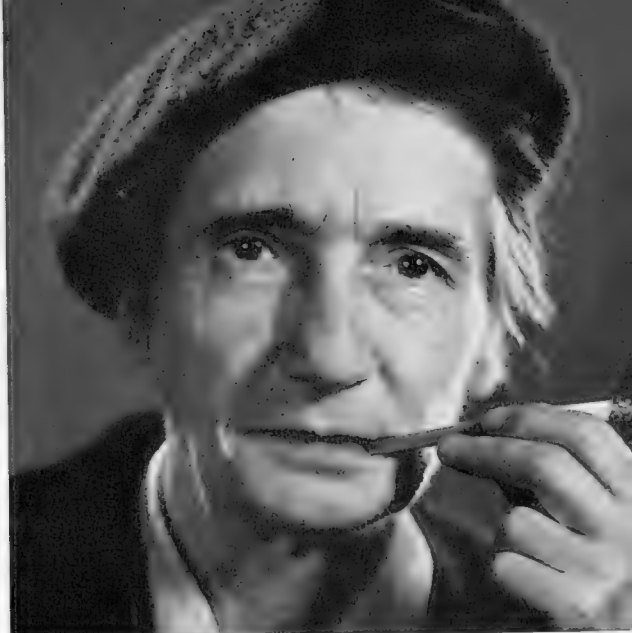
They eat extravagantly prepared dinners and back-chat in a patois that matches the décor on such topics as who-was-dancing-with-whom at last night's party or what-make-of-car-who-is-driving-nowadays. They dress in exaggerated fashion—the ladies, cigarette-holdered, in short skirts and eccentric coiffures, fur-lined leather coats and mink cloches; the gentlemen, languidly confident in natty suits, livid suède shoes, curly-brimmed trilbys pulled down over the eyebrows, bow-ties and long, low roadsters.

The "cranks" try harder to resemble the outgoing tribe. Many will exist in unbelievable disorder and discomfort in minute box-rooms in the belief that their sheer impoverishment invests them with some special aura. Their preferred routine seems to run from lunchtime to dawn, and their preferred activity seems to consist of a perpetual merry-go-round

between each other's box-rooms, or sitting lunch-shouldered in the smoky atmosphere of a coffee-bar, discussing the affairs of the cosmos over endless cups of Espresso and piled plates of spaghetti. Come evening, they may move from coffee-bar stool to an equally uncomfortable nightclub-bench, or to a party where the fare is wine and hunks of bread and cheese, and the music is supplied by a clansman guitarist. Choreography is strictly limited—either in the manner of ivy round a tree-stump or at a distance of three feet with absolutely no physical contact.

And so, outside the doors behind which Swinburne wrote *Atalanta In Calydon* and Addison his essays for The TATLER stride bowler hats and pin-stripe suits denoting a newer way of life. Alongside the crowded highway which was once Charles II's private track

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Above: CHARACTERISTIC of an earlier Chelsea is Miss Geraldine Cummins, 68-year-old Irish dramatist, novelist and biographer. She lives in Jubilee Place, has been a student of psychic research for 30 years, was once a hockey international



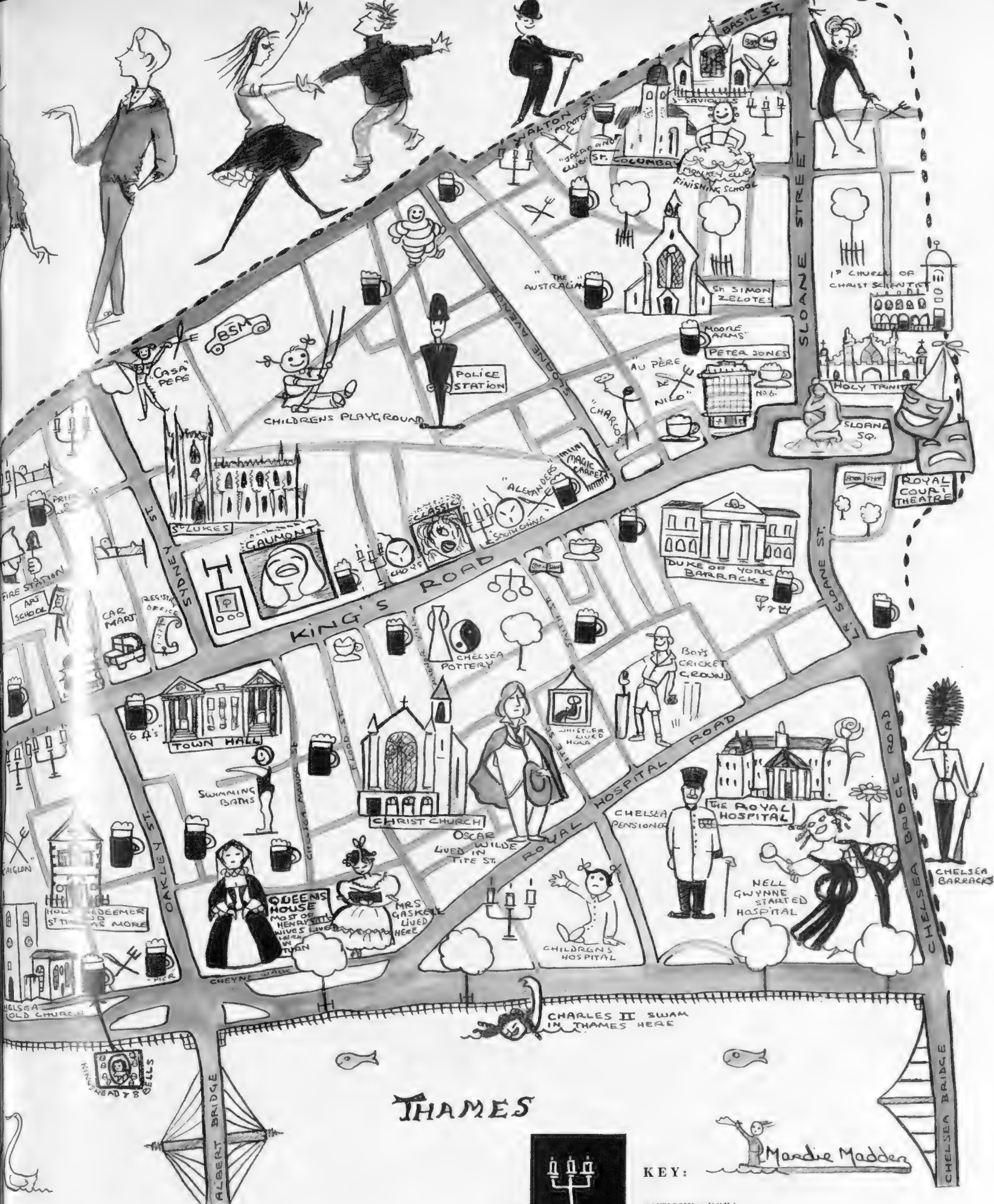
Above, left: CHARACTERISTIC, too, the beard of Mr. J. Kane Archer, representative of the younger set. He works in television, is seen at the Sa Tortuga

Left: CHANGING, the tastes of a generation. Lucia Golding wears her hair long, in the approved fashion, looks Bohemian but likes to drink milk

Right: CHANGELESS, the face of old Chelsea. A Pensioner strolls in the sun; like the Flower Show (Private View Day, 26 May) he is a constant



THE JAZZ CULT still booms. Lord Valentine Thynne jives with Jennifer Osborne at Cy Laurie's, popular with young Chelsea though the club is in Soho. *Left:* THE BASEMENT SET: Model Ginny Finlaison climbs from the basement flat she shares with two other girls near the World's End, once slummy, now fast-blossoming as an okay district



est square-mile in town



KEY:

ANTIQUE SHOPS



PUBS



RESTAURANTS
(other than Indian
or Chinese)



COFFEE BARS

A GALLERY of names that mean GALLERIES

Photographed by Ida Kar and
described by David Wolfers

AMONG THOSE WHO BENEFIT FROM THE INCREASING INTEREST IN ART SINCE THE war are the commercial galleries. They attract more visitors than ever before and most of them are doing well financially. A few of them have made very considerable sums.

Degas said: "An artist is like a racehorse; other people make the money." But a successful dealer requires a special blend of artistic judgment and shrewdness. If he believes in a young artist he must be prepared to show his work for years before he can expect it to become profitable—indeed it usually takes an artist half his working life to establish a reputation that can be turned into money. Most of the money in modern art is still made on artists with established international reputations, like Picasso and Matisse among the older generation and Giacometti and Buffet among the younger. It is only recently that a few English artists, such as Moore, Sutherland, and Bacon, have begun to enter the international market.

Usually the successful dealer adopts the Continental method of buying works from artists he believes in and storing them away in the hope that their value will appreciate. By contrast the English practice has been to take one-third commission on sales and not to speculate.

In London the gallery centre is the Bond Street area. There overheads are high but it is established as the main tramping ground of collectors. Most of the contemporary galleries are there, and London's total is now about 20. This is still small compared with New York, though. There the number is nearly 200.

Arthur Jeffress, seen (*right*) against his portrait by Graham Sutherland, runs the gallery which bears his name in Davies Street largely for his personal satisfaction. Being well off, he can indulge his personal taste completely. The profit motive is not a factor, though he would like to feel that he is "breaking even." His pictures are low in price as an encouragement to private collectors. Jeffress is against abstraction. He says: "I would like to regard this gallery as an oasis of sanity in a world of Tachiste and Action painting." He is particularly drawn to the decorative and the fantastic. As a friend of Sutherland's he recently held a most successful exhibition of his work. One reason he likes being a dealer is that it gives him an opportunity to enlarge his private collection. He also goes in for showing primitives or naives such as E. Box and James Lloyd (a Yorkshire farm hand). Arthur Jeffress is that unusual figure, a man who has gone into dealing through collecting



Dudley Tooth is the chairman of Tooth's in Bruton Street, one of the most successful galleries dealing in contemporary art. In his early days he struggled to sell for £200 Picassos now worth many thousands. Many of his clients who bought Sisley, Cézanne and Renoir in the '20s have vastly increased the value of their original investment. But the same thing has happened more recently with the late French painter De Stael. In 1955 his pictures cost between £250 and £900 and now they are worth from £3,000 to £7,000. He thinks that French painters like Pignon, Clave, Venard and Civet will one day achieve the importance of Picasso, Braque and Matisse. "Pictures," says Tooth, "have become international securities. I tell my clients that in buying them they are investing, not spending their money." He is convinced that a good living can be made out of contemporary painting, though he qualifies this by saying contemporary international painting





Rex Nan Kivell (above), has run the Redfern Gallery in Cork Street for more than 30 years. Among the most successful names associated with the gallery are those of Christopher Wood (his paintings cost about £60 in 1938 and now fetch £2,000), Soutine, Utrillo, Pierre Dumont, Quizet and Jawlensky. Rex Nan Kivell bought these pictures years ago for very little. The Soutines for instance, cost him £30 and are now worth £5,000. Says Mr. Nan Kivell: "*The enormous gains on such artists has made possible continuous contemporary exhibitions by such painters as Patrick Heron, Victor Pasmore, Rodrigo Moynihan, Ceri Richards, Alan Reynolds and Bryan Kneale.*" The Redfern has encouraged all the latest artistic movements—abstraction, tachism, action painting. The gallery has also built up an enormous collection of French and English original prints. Some of the Picasso, Lautrec, Bonnard and Vuillard prints, bought for £5 each, are now worth over £1,000



Oliver Brown has been working at the Leicester since 1903. He agrees that a gallery must deal behind the scenes to make contemporary shows possible. A number of important collections have been sold at the Leicester instead of going to auction, among them Sir Hugh Walpole's and Sir Michael Sadler's. The artists who have shown here include Henry Moore, Epstein, Paul Nash, Sickert, Augustus John, Munnings, Piper, William Nicholson and Wyndham Lewis. He points out: "*Most of the important pictures are now finding their way into museums and so perhaps the rich will gradually be forced into buying more contemporary work.*" Until now patrons of living painters have, in his experience, been drawn mainly from the professional middle-class, who have been less concerned with their investment value (and have often bought on hire-purchase)



Names

that mean **GALLERIES** *continued*

Mrs. Lessore at the Beaux Arts, Bruton Place, is closely identified with her artists—in this case John Bratby, one of whose paintings forms a background. She is a tremendous idealist, will only take on artists she believes in, does not hoard away their pictures but encourages them to work for exhibitions.

During the seven years she has been in charge the gallery has established a good reputation, but there is no denying that dealing purely in young contemporaries is a long-term gamble; Mrs.

Lessore hopes and believes that her artists will in time be considered the greatest in the country—in that case their prices would rise and her commission would follow suit. Besides Bratby she shows paintings by Middleditch, Michael Andrews, Frank Auerbach and Sheila Fell—realist painters all. Mrs. Lessore comments: "*I do not find abstract art satisfying*"



Charles (left) and Peter Gimpel, the brothers who run Gimpel Fils in South Molton Street, are nephews of Lord Duveen, the Edwardian art dealer who played the chief part in introducing wealthy Americans to European Masters. They are fervent champions of British sculpture on the Continent and judging by two recent prizes (to Lynn Chadwick and Kenneth Armitage) at the Venice Biennale, their efforts are beginning to be recognised. Their principal English painter (commanding international prices) is Ben Nicholson. The pictures of one of their young British painters, Donald Hamilton-Fraser, now fetch between three and five hundred pounds. Apart from an inherited stock of Old Masters and Impressionists, the Gimpels hold about a dozen De Staels, which are becoming increasingly valuable. They comment: "*De Staël is one of the few whom British collectors bought while he was cheap, and there are now about 80 in British collections*"

Ella Brausen's success at the Hanover in St. George's Street, is largely based on foreign artists, many of whom have in turn been re-sold to American buyers. Miss Brausen goes in for the French method of buying an artist's work and re-selling it—keeping a stock so that it can appreciate in value. Continental sculpture has been an important feature—Marini, Manzu, Giacometti, Germaine Richier, Cesar; British representatives are Reg Butler, McWilliam and Clatworthy. She has been a pioneer in making money out of sculpture and getting people to buy it for their homes. Among English painters she has shown are Francis Bacon, Lucien Freud, Graham Sutherland and William Scott. Miss Brausen says: "*Painting and sculpture are good investments. In 1954 a Marini cost £1,000 and is now worth £2,500, while a Giacometti painting costing £75 in 1948 now sells for £1,000.*" Like other dealers she regrets the small output of English artists and points to the enormous volume of Picasso



Roland (right), Browse & Delbanco

in Cork Street have a good knowledge of the Old Masters (provided by Roland and Delbanco) blended with an appreciation of contemporary art to which Miss Lillian Browse adds a special knowledge of Degas, Sickert and Augustus John. Perhaps the most successful contemporary painter they have sponsored has been Josef Herman—but among the young painters in whom they believe are Leonard Rosoman, Philip Sutton and Anthony Whishaw. The gallery has also been noted for its shows of sculpture which have included Emilio Greco, Bernard Heiliger and Austin Wright. One interesting point they make is that about 250 artists a year enter the gallery wanting a show. They comment however: "*We have practically never discovered a new artist in this way. We have usually heard of new artists through someone else*"

VERDICTS

on new plays, films, books and records

Lonsdale minus the twist

THEATRE
by Anthony
Cookman

IT IS NATURAL to assume that a Lonsdale revival will have little more to offer today than tantalizing memories of Gerald du Maurier, Ronald Squire and other stage favourites of the good old time. Yet I shall be surprised if *Let Them Eat Cake* at the Cambridge Theatre, though the acting may be accounted by perfectionists a little uneven, does not settle down into a modest success.

Frivolous trifles, if touched with wit, have often a tenacious stage vitality. We are always ready in any period to be lightly entertained by dukes and duchesses who talk about adultery amusingly and practise it a little; and the unreality of Lonsdale's aristocrats is no greater now than it was in the 'twenties. His gilded society has in its small way the perpetual amusingness of the gilded society that Disraeli drew in his novels. If these elegantly cynical creatures of high pedigree do not exist, someone has to invent them for our diversion, and Lonsdale's way of doing it has not yet been outmoded by any succeeding writer of artificial comedy.

"I am the only person in London," confessed Shaw after the first night of *The Importance Of Being Earnest*, "who cannot sit down when he wills and write an Oscar Wilde play." We used to feel much the same about those bright battles of the 'twenties: *Aren't We All?* *The Last Of Mrs. Cheyne*, *On Approval* and *Canaries Sometimes Sing*. We could plan them ourselves if Lonsdale had not saved us the trouble, and we were a little dashed in the 'thirties when it appeared that there were times when Lonsdale himself could not do it.

Then his astonishing vogue began to wane here. It lasted longer in America where *Half A Loaf* was presented in 1938 and it is this piece, re-christened, which has at last found its way home, hoping to catch the attention of a public which found during the war and immediately after that *The Last Of Mrs. Cheyne* and *Aren't We All?* were highly enjoyable pieces of nonsense.

Let Them Eat Cake is without the twist that Lonsdale fans used to count on. A clever Duchess is in danger of losing her sentimental and rather obtuse Duke to a commoner's pretty wife. He has the habit of repeating other people's ideas as his own and the Duchess has no difficulty in getting him to put it into her rival's head that she should beat a strategic retreat to South Africa. The infatuated Duke is bound to fly after her. She has thoroughly persuaded him that love is a beautiful thing, something he never knew till he met her.

But the Duchess, though she is careful to place no obstacles in the way of her impending desertion, has no intention of losing her husband to a woman she shrewdly guesses to be a vulgar tuft-hunter. She retrieves her position in the nick of time by letting the predatory Liz know that in no circumstances will there be a divorce. Liz well knows that every woman in London will make a point of

inviting the Duke to parties where his mistress cannot be received, and though this is a prospect that does not worry the Duke it is one which she is not prepared to contemplate, even for the sake of the most beautiful love in the world.

It is not a story which has any surprises to spring on us, but it is entertainingly told and decorated with some highly diverting talk. Miss Dulcie Gray is, most engagingly, the scheming Duchess; Mr. Michael Denison her somewhat too stiffly pompous husband and Miss Eunice Gayson his somewhat too catty seductress. And there are some pleasant sketches of various preposterous lords. Mr. Henry Kendall is good fun as the port before lunch addict who is cruelly reduced by Harley Street to a diet of bread and water. Mr. Claude Hulbert is the bright-eyed little man whose perpetual alertness is a cover for complete, and often embarrassing, absence of mind. Mr. Cyril Raymond is good fun as the commoner who dare not drink lest he should reveal his relief at the prospect of being deserted by his wife and, getting drunk, roars his delight to a scandalized world.

A thriller tackles the colour bar

FROM its opening sequence—the body of a young, pretty girl who has been stabbed to death is found on Hampstead Heath—you might assume that *Sapphire* is a straight whodunit. But it is, in fact, a rather more notable and memorable film than that. While the taut, well-written screenplay, by Miss Janet Green, does revolve around a murder and the identification of the murderer, it is at pains to discover not only who dun it but also why, so to speak, it was dun—and in the course of solving these problems it brings up ugly and, I am afraid, awfully convincing evidence of the bitter prejudice against coloured people which can exist even in a civilized country such as we imagine ours to be.

Of the two detectives investigating the case one, Mr. Nigel Patrick, is unsmirched by this prejudice. The other, Mr. Michael Craig, hates coloured people, is only too eager to pin the crime on a Negro, and in several bullying interrogation scenes makes it clear that not all our policemen are as wonderful as visiting film stars used to say. All the same (as the script intelligently points out) racial prejudice is a two-way traffic: there are coloured people who despise us every bit as much as any white person could despise them.

I don't want to give the impression that this film is a solemn discussion of the colour question: I only want to convey that I found it unusually and most commendably honest in its approach to the matter and its exposure of the sort of deplorable feelings which can, and in the present instance did, lead to murder. It is an exceedingly exciting film. Mr. Basil Dearden, directing, has succeeded in sustaining the suspense right to the end—and I think it is unlikely that you will guess who the murderer is, before he wants you to know.

There are excellent performances from Mr. Patrick, beautifully crisp, Miss Yvonne Mitchell, persuasively drab, Mr. Bernard Miles, affecting as a doting father, and Mr. Paul Massie, whose capacity for inner torment would make him ideal casting for Conrad's *Lord Jim* (if somebody had the courage to make it)—and among the distinguished coloured actors Mr. Earl Cameron, as a doctor, is outstanding.

Mr. Walt Disney's little prank, *The Shaggy Dog*, brings dear Mr. Fred MacMurray back to the screen and is in every way a felicitous—if whacky—

CINEMA
by Elspeth
Grant

THE FILMS:

Sapphire
Nigel Patrick
Yvonne Mitchell
Michael Craig
Paul Massie
dr. Basil Dearden
The shaggy dog
Fred MacMurray
Tommy Kirk
Kevin Corcoran
dr. Charles Barton
The buccaneer
Yul Brynner
Claire Bloom
Charles Boyer
Inger Stevens
Charlton Heston
dr. Anthony Quinn
For the first time
Mario Lanza
Johanna van
Kozian,
Zsa-Zsa Gabor
Kurt Kasznar
dr. Rudolph Mate
Heracles
Steve Reeves
Sylvia Koscina
Gianna Maria
Canale
dr. Pietro Francisci

VERDICTS
continued on 434



Lord Rayne
(Guy Middleton),
the scheming Liz
Pleydell (Eunice
Gayson), and the
besotted duke
(Michael Denison)

THE PLAY:

Let them eat cake
Dulcie Gray
Michael Denison
Eunice Gayson
Henry Kendall
Claude Hulbert



NEW BOOKS IN PICTURES



Greek women (*above*) listen to an orator. A photograph in *Greece* (Vista Books), one of a series with a new idea in guide literature. *Left*: A decorative member of the Guild of Racket & Brushmakers, depicted in *The Story of Tennis*, written by Lord Aberdare, vice-president of the 1958 British & Commonwealth Games. *Right*: R. F. Delderfield, of light comedy fame, turns his attention to the Empress Josephine (*right*) and her rivals, in *Napoleon In Love*. NOTE: Siriol Hugh-Jones will resume her book reviews next week



affair. It is about a teenage boy (Mr. Tommy Kirk) who, on account of an old spell which has rubbed off on him from a ring handed down from the Borgias, periodically and without warning turns into a lovely big lolloping English sheepdog. This delights his little brother (Master Kevin Corcoran), who loves dogs, but is a terrible shock to his father, Mr. MacMurray, who hates 'em. The sole advantage of this transmutation is that it enables Mr. Kirk to listen-in, unobserved, to the plottings of a bunch of spies and so bring the rascals to book before they can get away with the plans for the inevitable rocket. Great fun.

Produced by the late Mr. Cecil B. DeMille, and directed by Mr. Anthony Quinn, the actor, in the true DeMille tradition, *The Buccaneer* may have its little absurdities of dialogue, but at least it looks and moves like a *film*: it could never belong to the theatre or to television—it is essentially of the cinema. This makes much of it satisfying—though I could wish that Miss Inger Stevens, whose face is deliciously *de nos jours*, had not been cast as an early 19th-century belle of New Orleans: she is sadly at a loss. Miss Claire Bloom, on the other



A crumpled red petticoat . . . it belonged to a murdered girl. "What do you make of it?" asks Det. Supt. Hazard (Nigel Patrick) of P. S. Cook (Freda Bamford). Det. Insp. Learoyd (Michael Craig) looks on. A scene from *Sapphire*, reviewed this week

hand, looks quite at home and gives, for her, an unusually lively performance as a pirate's daughter of the same period.

The story tells how the privateer, Jean Lafitte (Mr. Yul Brynner, with hair), his able right-hand man, Dominique You (Mr. Charles Boyer, game but grizzled), and several thousand (or maybe only hundred) villainous members of the crews of his pirate fleet come to the rescue of General Andrew Jackson (Mr. Charlton Heston, *really* superb) and help him defeat the accursed Redcoats (that's us) in the War of Independence (I think it was). In VistaVision and Technicolor—value for money.

Mr. Mario Lanza simply never stops playing a temperamental and erratic world famous tenor—type-casting, I suppose it is—and the only things that alter are the setting and the choice of excerpts from his repertoire. In *For The First Time* Mr. Lanza is throwing his considerable weight about on the Isle of Capri—where he falls in love with a beautiful girl, Miss Johanna van Kozian, who has the misfortune to be deaf. Though ardently pursued by Miss Zsa Zsa Gabor (who, with a little more talent, will surely one day be given an Oscar as the worst actress in movies), Mr. Lanza marries the deaf beauty—and then we take off on a tour of the European capitals so that Mr. Lanza can sing and his wife have the best possible medical attention.

Mr. Lanza is in prodigious voice, which will please his fans, Mr. Kurt Kasznar, as his long-suffering manager, gives admirable support, and the scenery, in perpetual, radiant sunshine, Technicolor and Technirama, is gorgeous—just gorgeous.

Mr. Steve Reeves, who plays the title role in *Hercules*—an Italian film with fantastically bad

dubbed English dialogue—is billed as Mr. Universe. He has a magnificent physique, a pleasant, open face and every bit as much talent as the presumably professional actors who appear with him in this yarn of Jason and the Golden Fleece, Ulysses and those seductive Amazons, Castor and Pollux, and I forget who-all else. Unintentionally, very funny.

Power expressed in spirituals

I HAVE always been moved by spiritual music, and am delighted by the present tendency to feature American gospel singing groups on record. The Ward Singers recently toured Britain with Humphrey Lyttelton's band, and were widely acclaimed. I was tremendously impressed by their power and forceful attack in an uncomplicated medium—a medium so often considered one of the roots of jazz. This choral strength is well shown in a new album, which also features two other Newport Festival singing groups, the Drinkard Singers and the Bank Home Choir. Despite some inappropriate accompaniment, the rhythmic and dynamic potential of the human voice is displayed in one of its oldest roles.

Della Reese started with Clara Ward, but now has her own Meditation Singers. They recorded in Detroit and the session is released this month on London. Della is closer to the blues, having worked with several top flight bands in the States. It would be invidious to choose between these fine groups, whose musical integrity is unassailable.

But the human voice has other uses. Many years ago the Mills Brothers sang instrumental themes; only recently Dave Lambert revived a much more elaborate extension of the same idea, reproducing with three voices, and the aid of multi-tape recording, the sounds of the Basie band.

I heard their only concert in London, and came away with the pleasant conviction that this was something original without being just another gimmick. Basie heard it, liked it, and decided to repeat the experiment with his full band in support! So now you can hear Dave Lambert, Annie Ross and Jon Hendricks on a Columbia LP, plus Basie and his regular singer, Joe Williams. The music is splendid, exciting and ambitious.

Ambition is also the keynote of a less successful piece, "The Rites of Diablo" which also features a Dave Lambert choir. The accent is on Johnny Richards's big band, and a terrifying eight-piece percussion section. They attempt to portray the ancient rituals of the Bantu tribe, but become bogged down in some highly complex orchestrations, in which only the soloists can hope to speak freely. It is a pity that the percussion could not be concentrated in the hands of three men, due to the impossibility of obtaining the special drums. I congratulate Esquire label for their boldness in issuing this unconventional piece.

Two important reissue LPs have spun on my turntable a good deal. The first, featuring guitarist Django Reinhardt, will appeal to the sophisticated; it revives the rhythmic music of the famous Quintet of the Hot Club of France of 1936-7—Gallic jazz of the best vintage. The second is an RCA album devoted to the classic jazz works of Jelly Roll Morton and his Red Hot Peppers. He is, and always has been, one of my "gods," along with Armstrong and Ellington. Many people have improved on what he has done, but few have played it better.

This music must be anathema to those who listen to the modern stuff but its worth lies in more than its historical appeal.

RECORDS

by Gerald
Lascelles

THE RECORDS:

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NET—the season's finest catch

PHOTOGRAPHS BY MICHEL MOLINARE

Nylon and flare-free processes have brought net into fresh fashion focus. On this page and overleaf the top couturiers and milliners have met the challenge with new designs in this most feminine and versatile of fabrics. *Above:* Norman Hartnell uses navy tulle spattered with white spots for a dress and coat with garden-party looks. It could do double-duty for a formal event and, minus the coat, for summer dancing. The strapless swathe of bodice joins a gentle fall of skirt. Filmy coverage via a coat with the pristine foil of white cuffs and collar. Added dash is supplied in the single flowerhead of marguerite for a hat by Claude St. Cyr

NET for a modern Edwardian



An invitation to a ball merits a dress in the grand manner. *Right:* John Cavanagh's ball gown in finely spotted black net has a distinctly Edwardian air. A full swoop of skirt falls into a train at the back, stops short in front. The strapless bodice and skirt are heavily embroidered in black. A lemon yellow rose on the slight bustle echoes the voluminous evening coat (*above*) in Garigue's pure silk paper taffeta. The neck-framing collar, puffed out sleeves and dramatic cascade from shoulder to hem enhance its dramatic properties. Abstract painting by Deryl Hill. Wooden sculpture by Brian Robins



On these pages
N E T goes to
your head



Suddenly it's summer and the newest hats are made in net. Pierre Cardin created a sensation in Paris with his deliciously swathed and stiffened hats, often flower-crowned. They were the trend-setters for the hats which are making an entrance this season. This Cardin hat is an exotic froth of turban, comprised of an airy sweep of pale green spotted net and a rosy topknot

The veiled glance, part provocation, part mystery, is apparent in this elongated mob cap. Data: a curve of coarse veiling at eye level, a band of black satin ribbon and a white organdie rose. By Jean Barthelet, Paris



Sophisticated spell-binder. An on the brow cap of stiffened black net sports a fantail of black tulle, caught by a diamond clasp. Again by Pierre Cardin



Beauty made a willing captive in a casque of coarse black veiling. A stiffened band of black velvet ribbon bears a pair of satin bows and a dazzle of clustered jewels. By Pierre Cardin

N E T partnership for hats
and a *débutante* dress

The wimple stages a comeback partnering a *débutante* dress by Victor Stiebel. The shape is simple, short and strapless and built on a foundation of stiffened taffeta. The material, white spotted net sweetened with *marron glacé* bows. Headnote: the wimple is a swathe of matching net which encircles the face with a drift of train falling over the shoulders



Calculated elegance in a shallow-crowned hat in coarse pink net. Brimmed widely, and spiced with a film of wide mesh net hung with black chenille bobbles and a black velvet bow. By Peter Shepherd



A head-turning cloche in black stiffened lace straw is banded widely with black satin ribbon. Focal point: the jewelled brooch. By Mme. Vernier



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Fur flattery for summer



A touch of fur, by way of a jacket, lifts your outfit into the luxury class. Bearing in mind our far from sub-tropical summers, they also make good weather sense. *Right:* A shrug of flank musquash, dyed to a pale caramel. Widely collared, the back is softly pouched. £89. Here it partners a wild silk evening dress from Bazaar, Knightsbridge. *Left:* Black and white for dramatic emphasis in this cropped jacket in kidskin with cut-away collar and elbow-passing sleeves. £75. There is a hat and a bag to match (not shown), both priced at 19 gns. The natural straw breton comes from Bazaar, Knightsbridge. Both jackets from the National Fur Company's collection of young, inexpensive furs. Location: At the Hanover Restaurant in Mill Street which stays open until midnight

PHOTOGRAPHS BY PETER ALEXANDER





Two versions of Richard Henry's new balloon bob. Above: A style suited to any age or occasion. Left: Headliner with a day-into-evening look has softly rounded lines and width at the top and sides

BEAUTY

Put your skin on a diet

by JEAN CLELAND

THERE ARE TIMES when the skin gets thoroughly run-down. It may be after an illness, after the birth of a child, or even due to air travel with too many quick changes of temperature. Whatever the reason, the skin loses its tone. To regain it, a special treatment must be given. Something different from the everyday creams and lotions is needed for they are not sufficient to restore the skin when it is below par.

Lancôme specialize in this kind of beauty care and advise a complete change of skin diet. They have scientifically evolved a unique treatment which they call No. 60. The salon expert with whom I talked had a lot of interesting things to tell me about this treatment.

"When the skin is out of condition," she said, "there is a loss of resilience due to a weakening of the cell structure. To put this right, the structure must be built up again. The basic composition of the skin being protein, the best and quickest way to do this is to give it a diet containing protein."

This is one of the main features of the No. 60 treatment, which has three important steps.

The first is the application of protein cream called *Dynamis*. Created by Lancôme experts after three years of experiment, this feeds protein to the skin. The second is a cream called *Juvenale*, containing special biological extracts that activate the proteins. By using the two creams alternately, the cells are stimulated and strengthened. In actual fact they are rebuilt, with *Dynamis* as the bricks, and *Juvenale* as the builder. Third is a foundation called *Allegresse* that is designed to replenish the moisture of the skin.

Many people have asked me to find a remedy for their skin when it is out of sorts and Lancôme's No. 60 would seem to be the solution. The salon expert told me that it is important to carry the treatment out correctly, to get the best results.

Start the first night by applying *Dynamis*. The next night use *Juvenale* and so on until the end of the treatment. In the morning give the skin a pre-make-up foundation of *Allegresse*. The treatment should be followed for 30 days and then stopped. If necessary it can be resumed after three months. In the meantime, clients are advised to return to the daily routine with their usual type of creams. During the 30 days' treatment, soap should not be used. The face can be cleansed with any good cleansing cream. Lancôme advises *Cold Cream* or *Bien Aise*, both of which are very soothing.

I was interested to learn of the great success of cream *Juvenale* for treating other skin problems. It is, I was told, particularly effective in the case of acne, freckles and red veins.

Red veins are caused by enlarged capillaries. When relaxed they become weak and lose the power of controlling the flow of blood to the surface of the skin. *Juvenale* strengthens the walls of the capillaries and acts as a regulator. "It is," said the expert, "a boon to women whose colour is easily intensified at parties and receptions, due to the heat of the rooms. After using *Juvenale*, they are much less subject to flushing, a very common embarrassment for those who possess the typical English type of sensitive skin."

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Above: Coffee table from Scandinavia, in teak veneer with a striped surface of thin black wood. From Woollands, Knightsbridge, S.W.1. Price: £23 10s. The smoky blue glass jars (also in other colours) are Italian Murano, shown recently during Woollands Italian Fortnight. Prices: 44s. 6d., 37s. and 22s. 3d.

Experts on period. George Jackson & Sons, Rathbone Works, Rainville Road, Hammer-smith, W.6, specialize in 17th, 18th and 19th-century French and English decoration. Whether you want a chimney-piece, pillars or doors, they will give you expert advice. The firm was founded by George Jackson, who carved for Robert Adam. The original reverse moulds have been added to over the years in the various styles, though still predominantly 18th century, and Jackson's do their own plasterwork, using original classic models for adorning ceilings, pillars, etc. They also do carving, gilding and repair work. Before work is taken on, everything is estimated, their draughtsmen visit the client's house, or work is carried out to architect's instructions.

Experts on preservation. The Woodworm & Dry Rot Centre, 23 Bedford Square, W.C.1 (Langham 5457), have added a new service to their other wood treatments—the Furniture Preservation Service. Furniture damaged by woodworm or other causes can be comprehensively treated by this system. A five-year guarantee, collection and delivery are included in the price. For instance, a woodworm-infested dining-chair would cost about £1 5s. to be treated. This service is available within a 20-mile radius of central London. There is a free advice bureau.

Minette Shepard



Above, left: Chest of drawers, designed by Terence Conran, is small and compact enough for any space. In two tones of teak, the drawers are lined in fragrant cedarwood. The white plastic tambour frame covers two shelves. From Conran Furniture (to order), 6 Cadogan Lane, S.W.1. Price: £34 7s.

Escritoire, by Richard Hornby, in West African Afrormosia wood. The writing table is covered in red hide; the large drawer has a reeded front. A recent addition to the permanent exhibition of British-designed furniture at William Perring, 190 Kensington High Street, W.8. Price: £32 10s.

BEAUTY AND THE CLOCK

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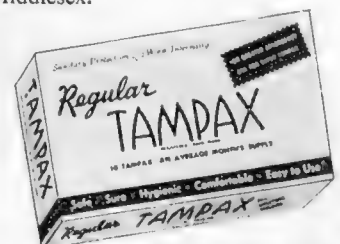
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- 4 Don't forget to place tissue paper along the folds of your garments. Fewer creases that way.
- 5 Use plastic containers for toiletries. No breakage... less weight.
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*Victim of the tree-lined road:
a crumpled American convertible*

MOTORING

Trouble with trees

by GORDON WILKINS

THE TREE LOVERS are on the warpath. A recent decision against planting trees along a main road produced a rousing response in the *Daily Telegraph*. Sir Herbert Griffin wrote: "I read with some astonishment that a proposal to plant trees along the London to East Coast Road at Marlesford, Suffolk, has been dropped because it had been stated by a member of a highway authority that a motorist in a 100-m.p.h. car would not stand a chance if he hit a tree... anyone who drives at 100 m.p.h. on any of our roads, other than a motorway built for such speeds, deserves to be slaughtered before trees."

Mr. George Booth of Elstree backed him: "Sir Herbert Griffin has the right spirit but misses the point. He is distressed that anyone should stop planting trees because they might kill the 100-m.p.h. motorist, and he says quite rightly that at that speed a motorist deserves to be slaughtered. At that speed the motorist will kill himself anyway against a house, a fence or a bank, or anything hard and unyielding enough. It is therefore as pointless to stop planting beautiful trees because of the possibility of disasters as it would be to stop importing bananas because their skins, if left lying about, can be so dangerously slippery."

The milk of human kindness, flowing from these letters like sap from a fossil oak, only shows how silly that unnamed highway authority was to confuse the issue by dragging in the mythical 100-m.p.h. motorist. He is an evil spirit, and the mere mention of him is enough to start the tribal drums heating, while the witch doctors dart hither and thither sniffing out scapegoats. The real reason why we must never tolerate the planting of trees at the roadside is obvious

to anyone who has seen the daily slaughter created by trees on the roads of France.

I think back to the wreckage of an old saloon which I saw wrapped round a tree on a sharp corner in the north of France in the cold grey dawn. It had never done 100 m.p.h. and probably had difficulty in achieving half as much. The gendarme thought the driver had been dazzled by a car coming round the corner in the opposite direction. He had run on to the grass and the tree did the rest.

Two days later, on a sunny afternoon, I found the shattered wreckage of a brand new American convertible beside a road near Verdun. In it had been two Belgian tourists. The driver was dead. His wife had been thrown through the laminated glass windscreen. They could not have been going very fast, for they had already negotiated two sharp curves without incident and there were no signs of braking or skidding. It seemed possible that he had become drowsy for a second or two after lunch (a peril with which all who have toured in hot weather are familiar) and put two wheels on to the grass. But in those few feet he hit a tree and he never woke again.

But trees are not the only menace. High kerbs kill people, too. A short while ago

there was an inquest on a lad who had been riding a motor cycle. He was inexperienced—but where could he gain experience, except on the road? As many of us did at that stage, he misjudged a corner, ran wide and lost control. Those who did it long ago when traffic was light can look back thankfully. Today there are no margins for error. A motorist coming the other way saw it happening. He was an alert and resourceful driver. He knew that merely stopping was not enough. He tried to swerve out of the path of the oncoming motor bike but he was prevented by a high kerb and there was a head-on crash. Said the driver at the inquest: "He need not have died if I could have got out of his way, but the high kerb stopped me." In towns vertical kerbs are needed to protect pedestrians; in the country they are death-traps.

Roundabouts, too, are still taking their toll. Barking Road Safety Committee call them "traffic terrors" and are asking for a special lighting system to reduce the number of accidents which take place there at night.

So do not be misled by this talk about 100 m.p.h. drivers. Do not join the tribal war dance and chant: "they deserve to be slaughtered." The people killed by unnecessary road obstructions are ordinary people on ordinary cars and motor bikes. They die at 50, 40,—even 30 m.p.h.

Some of our road authorities are still blundering along by trial-and-error, making absurd mistakes and contributing to accidents for which drivers get the blame. In America and on the Continent traffic engineering is a subject handled by trained professionals with an immense background of experience.

A really constructive step is now being taken by an influential British group. The motor industry, the oil companies, civil engineering contractors, the motoring associations and the insurance companies have got together to offer Birmingham University a gift of £20,000 per annum for seven years to enlarge the school of highway engineering and establish a chair in traffic engineering. This could provide us with the trained specialists needed to solve traffic problems.

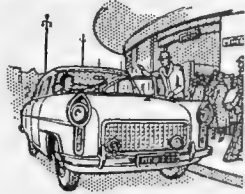
Victims of a roundabout. Barking Road Safety Committee are calling for special lighting systems by night to avoid pile-ups like this



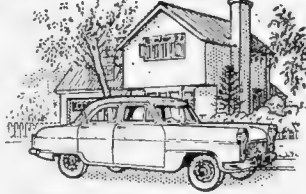
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it's idle as well as
when it's running
—use*

THE OIL

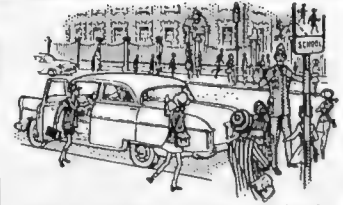
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Driving to station and back
RUNNING: 15 MINS

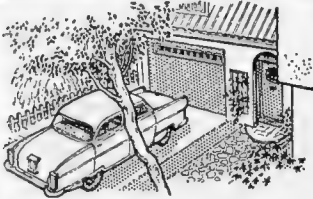


Parked outside house on return
IDLE: 30 MINS



Taking children to school and back
RUNNING: 30 MINS

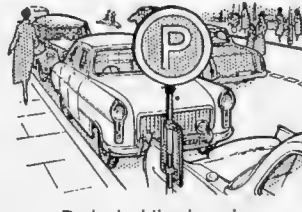
THAT STAYS



Left in drive after school trip
IDLE: 5 HOURS



Going to local shops
RUNNING: 15 MINS

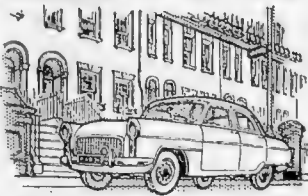


Parked while shopping
IDLE: 30 MINS



Visiting friend (and back home later)
RUNNING: 30 MINS

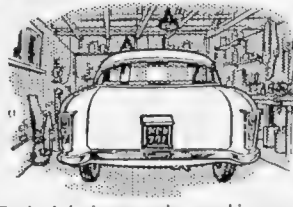
ON THE JOB



Outside friend's house and in drive on return **IDLE: 4 HOURS**



Taking car to town and back
RUNNING: 1 HOUR



Parked during evening and in garage all night **IDLE: 11½ HOURS**

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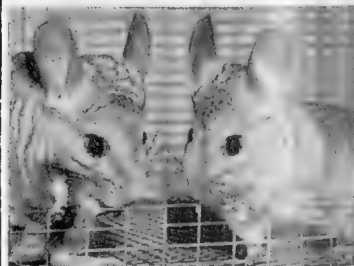
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DINING IN

An edge on the French

by HELEN BURKE

IN SOME WAYS, we fare better here than do the folk on the Continent. Fruit, for instance. Last week, in the south of France there were only apples, pears, oranges and bananas. With the exception of the bananas, which were good, the other fruits were well past their prime—the apples soft and unpleasant, the oranges dry. And no grapes!

Here at home we get fruits from South Africa, Australia, New Zealand and the Argentine in such excellent condition that I feel we should give a thought to the enterprise which is responsible for bringing them in.

Just now, for instance, from South Africa, come White Pearmain and Golden Delicious apples—crisp, fresh, juicy and plentiful. Last Saturday, I bought the most delicious, juicy and beautifully flavoured pears. I think they were the Packham from South Africa. I do not remember any of our own home-grown pears which tasted better

or even so good. So juicy were these pears, I would suggest that the best place in which to eat them would be one's bath!

Oranges from Israel have been, and still are, wonderful.

Here is a sweet to make the most of today's delicious pears. I call it a Ginger Pear Sundae.

Allow half a pear per serving, coated with lemon juice to prevent discoloration. Poach the pears in a syrup made with 3 to 4 oz. sugar and $\frac{1}{2}$ pint water until they are translucent. Lift them out and arrange them in a glass dish with the thick ends (cut sides upwards) facing towards the centre, leaving space for a block of ice cream.

Add a bruised piece of root ginger to the syrup and reduce it to two-thirds of the original amount. Leave it to become cold then pour it over the pears, after removing the ginger.

In the centre of each pear, place under a $\frac{1}{2}$ oz. of chopped crystallized ginger or ginger in

syrup. Cover the dish and place it in the refrigerator for a little.

Add the ice cream. In the centre of each halved pear, place a blob of cream, whipped until it will just hold its shape and sprinkle a little chopped walnut meat on top.

Pears, ginger, ice cream and walnuts have an affinity for each other and this simple sweet can be prepared hours before it is required, up to the adding of the ice cream, cream and walnuts.

Pommes Sylvia is another pleasant sweet which is well worth the slight work it entails.

Peel and core small to medium-sized apples, allowing one for each person. Halve them and fill the cored centres with a mixture of chopped angelica and stem ginger. Place them in a

glass oven dish, filling down.

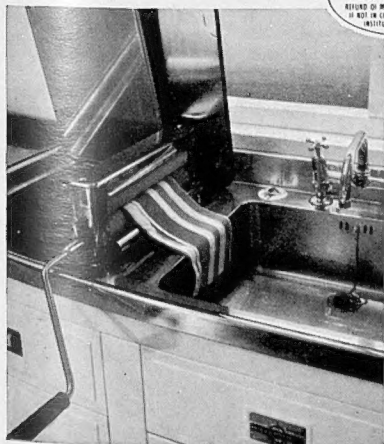
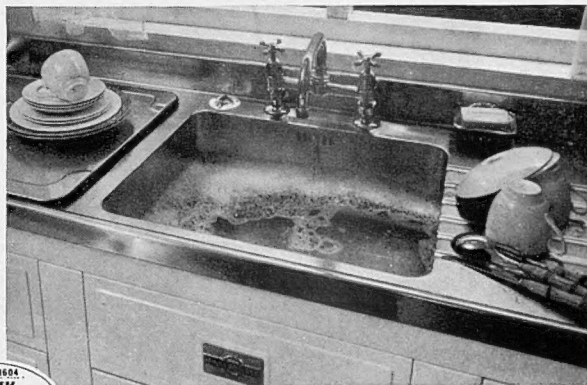
Cover the apples with cider and a sprinkling of sugar, cover the dish tightly and bake it slowly in the oven at 350 deg. Fahr. or gas mark 4 until the apples are cooked but still firm.

Lift them on to a serving dish with a metal slice so that the filling remains inside and arrange them in a circle.

Turn the syrup into a pan. For a breakfastcupful, allow 2 tablespoons apricot jam and the juice of $\frac{1}{2}$ lemon. Simmer them together to make a coating sauce and strain it. When lukewarm, add a tablespoon of brandy to the sauce. Fill the centre of the apples with cold creamed rice, spoon the sauce over and around them and serve with single cream passed separately.



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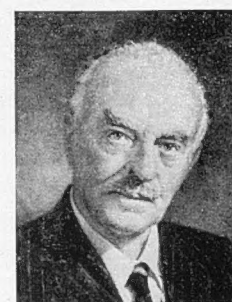
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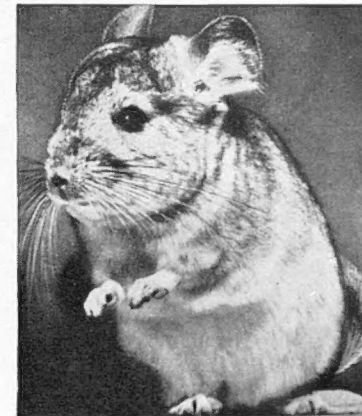
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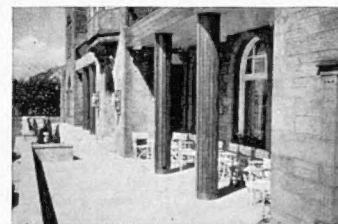
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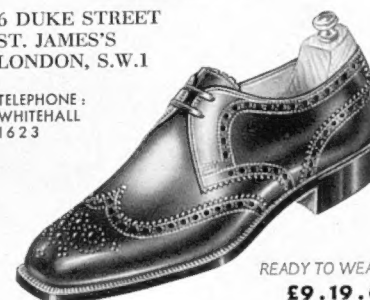
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